



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

CHRISTIAN ARCHÆOLOGY.

RUDOLF EITELBERGER-ALBERT ILG. *Quellenschriften für Kunstgeschichte und Kunsttechnik des Mittelalters und der Neuzeit. Begründet von Rudolf Eitelberger von Edelberg. Fortgesetzt von Albert Ilg. Neue Folge. I. Band. Der Anonimo Morelliano. I. Abtheilung. Text und Übersetzung von Dr. THEODOR FRIMMEL.* 8vo, pp. 126. Wien, 1888, Carl Graeser.

In 1871, Rudolph Eitelberger began to publish a collection of original documents illustrating the history of art during the Middle Ages and the Renaissance, under the patronage of the Austrian Ministry of Worship and Public Instruction. Of this useful and important publication eighteen volumes, edited by various writers, had appeared in 1882 before the death of the general editor. These included Cennino Cennini's treatise; the early mediæval writers, Heraclius and Theophilus; documents for Byzantine art collected by Unger; Condivi's life of Michelangelo; Leonardo da Vinci's Book of Painting; and the writings of Dolec, Albrecht Dürer, Biondo, Alberti, and others. Dr. A. Ilg, a pupil of Dr. Eitelberger, has now been charged with the continuation of this task on the same plan, except that the period succeeding the Renaissance is included. It is with great pleasure that we find that those works which had remained incomplete will be finished, as this will involve the continuation of Dr. Unger's important collection of Byzantine documents. Among the works to be published in the new series the following are announced: (1) Morelli's *Anonimo*, by Dr. Th. Frimmel; (2) Filarete's *Trattato*, by Dr. W. von Oettingen; (3) Piero della Francesca's *Trattato*, by Dr. Sitte; *etc.*

The volume before us includes the Italian text with a page-for-page German translation of Morelli's *Anonimo*, otherwise termed Marcanton Michiel's *Notizia d'opere del disegno*. This edition shows a careful study of the one ms. of the text, later additions and corrections being carefully noted, as well as all the points in which the readings differ from those adopted in Morelli's and Frizzoni's editions. Part II will doubtless soon follow with a critical treatment of the text and its contents, and, perhaps, interesting attempts at identifications.

It is well known that the book of the *Anonimo*, written in the first half of the sixteenth century, is one of the most precious records of Italian art and art collections. It professes to be nothing more than a summary description of monuments, and a catalogue of works of art seen by the writer; but the very period in which it was written shows its value; in fact, it comes next to Vasari in point of interest. The cities visited are Padova (careful descr. of everything in S. Antonio), Cremona, Milano, Pavia,

Bergamo, Crema, and Venezia, the descriptions of the first and the last being especially full. The works of art in churches and in the hands of private individuals are described with dates, names of authors, and details of subject: whenever the object was considered antique it was so noted. It will be seen that the theatre of the author's visits was North Italy exclusively. The visits are sometimes dated: those in Venice being of different dates, in the years 1512, 1521, 1525, 1528, 1529, 1530, 1531, 1532, 1543.

A. L. F., JR.

HEINRICH HOLTZINGER. *Handbuch der altchristlichen Architektur. Form, Einrichtung und Ausschmückung der altchristlichen Kirchen, Baptisterien und Sculptur-Bauten.* Mit circa 180 Illustrationen. Vollst. in ca. 8 lfgn. Erste Lieferung. 8vo, pp. 48. Stuttgart, 1889, Ebner & Seubert.

Only the first number of this work has been issued, so that a full notice of it will be deferred to a future date. In the interest, however, of those who are seeking for a clear, simple, systematic and masterly exposition of the subject of early-Christian architecture, these few lines are written in recommendation of this book. It can already be said of it, as is claimed by the author, that here the subject is for the first time treated from the archæological (instead of from the purely historical or æsthetic) standpoint. In this number we have: I. *Position and Orientation of the churches.* II. *Peribolos, Atrium and Narthex*, considered under the headings of (a) name, (b) origin, (c) form. III. *The main building: A. Basilicas*; 1. The body; (a) position; (b) proportions; (c) ground-plan; (d) cross-section, including lighting, galleries. IV. *Single members of the construction*, such as piers, cross-arches, columns, columnar orders, shafts, capitals, imposts. The subject is not only subdivided with judgment and ingenuity, but is treated with clearness and with a touch that shows a thorough mastery of the material. In previous works on this subject, even if a good acquaintance be shown with existing monuments not only in Italy but in Syria and Africa, no account is taken of literary sources. This very important side of the subject is one to which Dr. Holtzinger has given great attention and for which he has collected abundant material. He makes use not only of such well-known works as those of Optatus, Prokopios, Eusebios, Sokrates, Paulinus, the Liber Pontificalis of Rome, but of more unusual sources, such as Coricius of Gaza, Tertullian, many inscriptions, the Liber Pontificalis of Ravenna.

This method makes the work invaluable: (1) for a guide in class-room instruction; (2) as a skeleton for the specialist, who can classify his notes under these headings. Finally, for any one desiring to learn about the subject, this is the clearest form of presentation, though, for questions of